

Two Dollars a Year, in Advance. [Entered at Post Office, Boston, at Second Class Rates.] Single Copies, 50 Cts.

VOL. XXXVI.—No. 3.]

[WHOLE No. 175.

AMERICAN JOURNAL OF NUMISMATICS.

JANUARY, 1902.

(MARCH.)



At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

— *Hor., Sat. 1, i. 66.*

BOSTON:
PUBLISHED QUARTERLY.

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SUBSCRIPTIONS RECEIVED BY

T. R. MARVIN & SON, PRINTERS AND PUBLISHERS,
73 FEDERAL STREET, BOSTON, MASS.

LYMAN H. LOW, 36 WEST 129TH STREET, NEW YORK.

S. H. & H. CHAPMAN,
1348 PINE STREET, PHILADELPHIA.

SPINK & SON, 3 GRACECHURCH STREET, E. C., LONDON.

ROLLIN & FEUARDENT, 4 RUE DE LOUVOIS, PARIS.

J. A. STARGARDT, 2 DESSAUERSTRASSE, BERLIN, S. W., GERMANY.

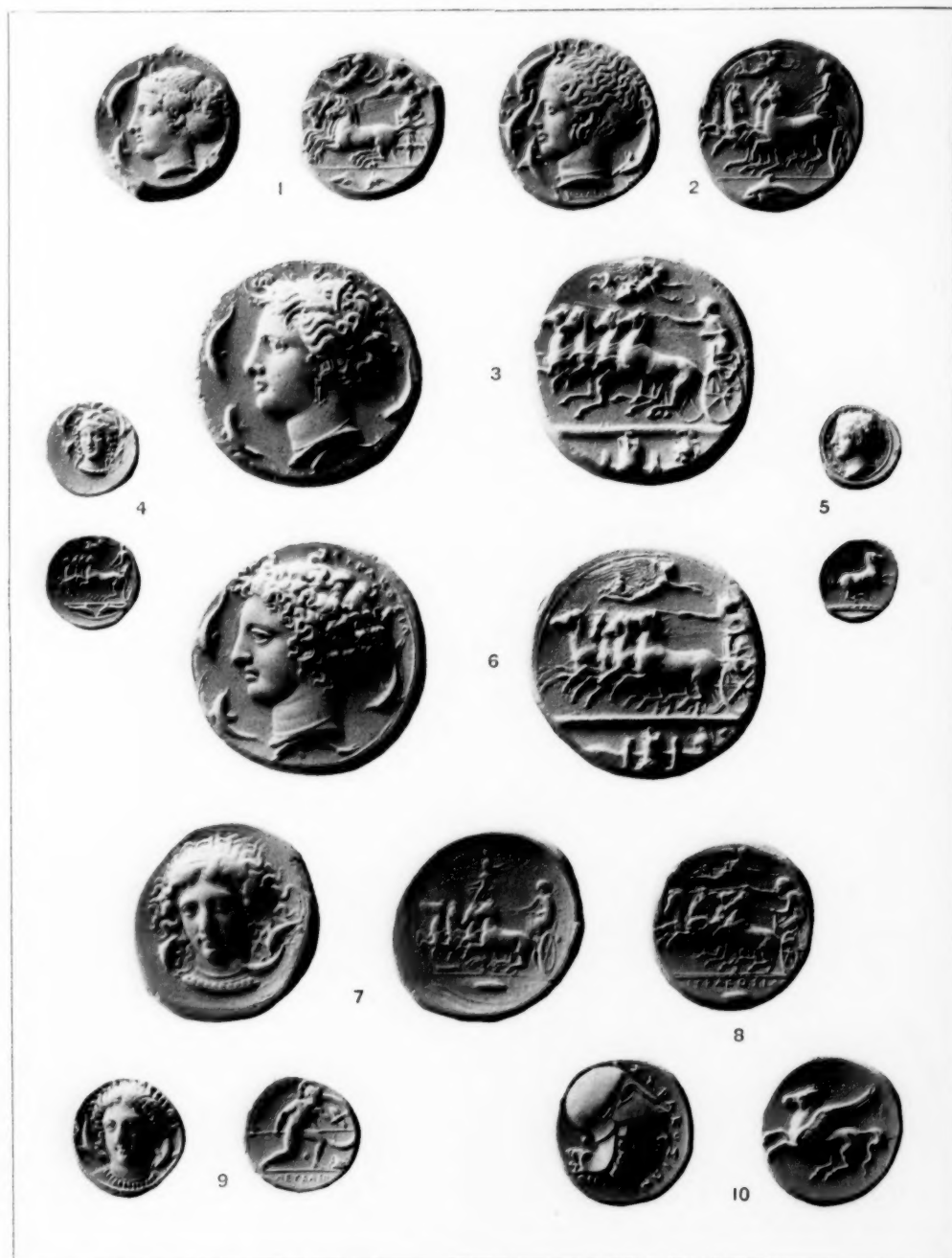
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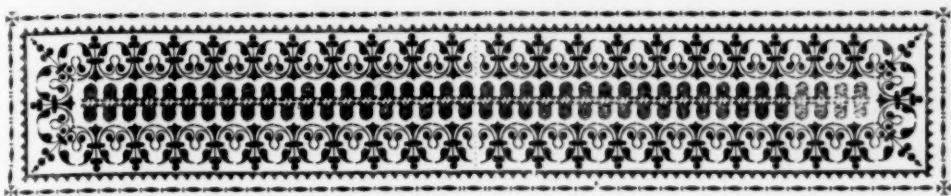
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ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.



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ANCIENT GREEK COINS.

VII. SYRACUSE, 3.

BY FRANK SHERMAN BENSON.

IT is the misfortune of a series of articles dedicated to any special subject that all matters of general interest, even if kindred and explanatory, must be presented in as abbreviated a form as possible. Thus, coins being now under discussion, we cannot indulge in detailed historical sketches, and, much to our regret, the life and adventures of "one of the most extraordinary men of any age" must here be condensed into a few lines.

Dionysios the scribe,—of low origin as his calling then implied,—by the exercise of unequalled talents, by an unswerving strength of character, and by a complete indifference to the laws of gods and men, rose to be the undisputed and arbitrary despot of Syracuse, whose dominion, continually enlarged by his military genius and skillful diplomacy, embraced at the end of twenty-five years (about 379 B. C.) all Sicily—except the extreme western corner, Carthaginian as always—the greater part of Magna Graecia, Korkyra, and even the western half of Epeiros; a more widely extended sovereignty than had ever before been known in the entire Hellenic world. All this at the cost of constant warfare in Sicily, Italy and Hellas, by the exercise of ceaseless activity, deceit, fraud, violence and cruelty, when each in turn suited his purpose; of mild persuasion when a heaven-born oratory sufficed for swaying to his will the fickle Syracusan people; and of stern, relentless slaughter

when mercenary troops were let loose to "chastise with scorpions" his rebellious subjects.

The bulwark of Hellenism against barbarian encroachment, he withstood four Carthaginian expeditions, which capturing and devoting to fire and sword one by one the other great Sikeliot cities, next swept overwhelmingly down upon Syracuse, only to waste away before the defences which Dionysios' valor, foresight, and untiring energy interposed: while after every fresh success, the victorious commander would lead forth his Syracusans far into the Carthaginian end of the island, destroying their cities and allies, until again forced to fall back before another Punic invasion.

His military talents were indeed far in advance of his age, for not only did he fortify Syracuse so as to set at nought the barbarians, but he was also the first to build ships of greater size than triremes; he invented long-range catapults, and his soldiers were carefully drilled in the most difficult evolutions.

Ambitious, like all true Greeks, of distinction in the great sacred contests of Hellas, he sent gorgeously equipped "theories" to Olympia; but so hated was the name of Dionysios, and so bitter was the indignation roused by his unblushing contempt for all freedom and virtue, that furious mobs tore down his tents, ill-treated his servants, and prevented his chariots from competing. Nor did better fortune attend the poetical efforts on which this fierce tyrant prided himself; for when after many attempts one of his tragedies was at last awarded the coveted prize at Athens, the unexpected success was celebrated by so unrestrained a debauch of triumph as to result in his death. This was in 367 B. C. after a reign of nearly forty years.

It might be expected that the coinage of so mighty a sovereign would have been commensurate in dignity and copiousness with his power and widespread dominion; but Mr. Evans has shown why the reverse was the case: and that while the dekadrachms continued to appear during the greater part of his reign, the tetradrachm issues hitherto so copious seem to have ceased about the end of the fifth century.

The continual wars of Dionysios, entailing vast expense in mercenaries and native troops, his great schemes of public building, of fortification and of naval increase, together with the ruin and desolation of all other Sicilian cities of the first rank, now subject to Syracuse, kept the tyrant in constant financial straits, so that it is not, after all, surprising to find that his principal issues consisted of coins either debased, or so countermarked as legally to pass for twice their actual value. Such unworthy pieces together with the old tetradrachms, the Punic camp-coins and the imported "pegasi" of the mother-city Corinth, which were always in circulation throughout the western colonies, seem to have composed the medium of exchange during the reign of Dionysios.

I have however attributed to this period the following group of coins, which although first issued doubtless about 409 B. C., must have continued to appear during the early part of the succeeding century, and perhaps even saw the downfall of Dionysios' power.

DIONYSIOS.

97. Dekadrachm, wt. 669 grs. B. C. 405-367. (Pl. VII: 6.) Obv. ΣΥΡΑΚΟ-ΣΙΩΝ Head of Arethousa to left, wearing plain earring, necklace of pearls, and hair confined in beaded net and band, on which, K; around, four dolphins; on that beneath neck, engraver's signature KIMΩN. Rev. Quadriga to left, horses in high action, charioteer crowned by flying Nike; in exergue, panoply consisting of helmet, cuirass, shield and greaves; on exergual line, engraver's signature KIMΩN.

(From the Bunbury sale.)

Aetna matures e'en now the golden purple wine,
Of which, in days long gone, Theocritus drank deep;
Yet vainly would the poet now his vigil keep
For those of whom his verses sang the grace divine.
Fair Arethousa, by quick turns an honored bride
Or slave despised and spurned, losing her clear-cut face,
Finds mingled in her veins, of Greek blood scarce a trace,
But Saracenic fire, with lordly Angevin pride.
Time ruins all. O'er shattered tower and shrine we muse.
Bright Akragas lies shadow-like, while Syracuse
Sleeps 'neath the azure shroud of her indulgent sky.
Alone the metal, which love's skill could glorify,
Has kept, in full perfection on a coin displayed,
The deathless beauty of a pure Sicilian maid.

Although my translation of de Heredia's sonnet "Sur une Médaille Antique" has already appeared in the *Journal*, I venture to repeat it here, since clearly the author's inspiration can have been found only in some charming, refined, delicately modelled head such as this, whose haughty queenly profile must indeed reproduce for us the features of a daughter of the highest and purest Syracusan aristocracy. A hundred years before this, in the days of the ruling Gamoroi, her ancestors doubtless governed the city with iron hand; and were perhaps even then, in 500 B. C., proud and strong in their claim of direct descent from the original settlers of Ortygia, two and a half centuries earlier.

Kimón, a contemporary of Euainetos (although probably younger) and as a designer and engraver of coin-dies second only to the master, in these four finest examples of his handiwork (Nos. 6-9) shows a decided preference for the lady of the fountain; and certainly his conception of Arethousa, whether in profile or with full face, is of unsurpassed beauty, delicacy and strength. The presence of ΑΘΑΑ on the earliest medallion reverses has led Mr. Evans to consider these coins as designed for the same purpose as that of Euainetos' first dekadrachms; namely, for presentation as prizes in the

Assinarian games, inaugurated in 412 B. C. The present specimen, however, is distinctly in the latest of Kimon's three styles, and we may assume that its special issue commenced about the year of Dionysios' usurpation, 405 B. C., and continued, together with our three other examples of this artist's skill, throughout the reign of that tyrant.

Being intended then for the same purpose, these two types of dekadrachm naturally had many points of similarity, Kimon being undoubtedly indebted to Euainetos for his scheme of composition. At the same time his powerful inventive genius, second only to that of his great rival, is displayed in the peculiar charm and distinctive personality of this Arethousa, a composition presenting indeed the ideal embodiment of our tutelary goddess of the sacred fount.

Like Euainetos, Kimon did not confine his practice of the graver's art to the coinage of Syracuse, although as was also the case with his great rival, the task of tracing his artistic journeyings seems well-nigh an impossible one. Mr. Evans would not only recognize evidences of his peculiar and unsurpassed technique in several Sicilian cities, but would also transport him across the straits, finding him employed in Neapolis and kindred centres of Magna Graecian coin-art. Be this as it may, certainly his highest manifestations of artistic beauty are reserved for these Syracusan issues which now attain a glorious perfection.

DIONYSIOS.

98. Tetradrachm, wt. 258 grs. B. C. 405-367. (Pl. VII: 7.) Obv. Head of Arethousa, three-quarter-face to left, wearing plain earring, necklace of pearls, and hair in loose tresses; on ampyx, engraver's signature KIMΩN; around, three dolphins swimming among the locks of hair: plain border, above which, AΠΕΘΘΞΑ. Rev. ΞΥΡΑΚΟΞΙΩΝ Quadriga to left, horses galloping; charioteer crowned by Nike, who advances on heads of horses; beneath their feet, prostrate meta; in exergue, ear of barley: plain border.

(From the Montagu sale.)

99. Tetradrachm, wt. 265 grs. B. C. 405-367. (Pl. VII: 8.) Rev. ΞΥΡΑΚΟΞΙΩΝ in exergue. Quadriga to left, horses in high action; charioteer crowned by flying Nike; on double exergual line, engraver's signature KIMΩN.

Kimon's dekadrachm obverse gave us the perfect head of Arethousa in profile, and now the same hand has traced for our delight an equally ideal representation of this goddess, almost in full face. We have not before (except on the hemidrachm No. 95) met with this pose, for the rarity of which on coins two reasons may be given. First, the difficulty of its design as compared with a profile, — a technical peculiarity which would discourage from such an attempt all but the most skillful engravers; and second, the recog-

nized fact that a side face was more suitable, or practical as one may say, the head-dress or locks of hair owing to their higher relief protecting from injury the delicate features—thus happily preserved in all their sharpness save under intentional ill-treatment;—while in the case of a facing head these conditions would be reversed, the nose, eyebrows and chin receiving the full and disfiguring effects of such careless usage as is incident to ordinary circulation.

This tetradrachm is rightly considered Kimon's masterpiece, since in his medallion as just seen he was forced to follow to a certain degree the lead of Euainetos, and to adhere closely to Syracusan traditions. But this facing head, while recalling, it seems to Mr. Evans, the features of the profile rendering, shows a freedom and an originality of design in which Kimon's now assured position enabled him to indulge. "These coins represent the supreme development of Kimon's style, and the individuality of features and expression clearly indicate that they are both of them taken from the same living model, whose beautiful but distinctly haughty face haunts all Kimon's later presentations of the tutelary Nymph."

Like the Euainetos head of Persephone, though to a far less extent, for the technical reasons above given, Kimon's facing Arethousa exerted a widespread influence over contemporary engravers. Certain coinages of Sicily and Thessaly evidently owe their inspiration to this head, while two successive satraps of Kilikia about 380 B. C., utterly regardless of local harmony, transported to the extreme east of the Mediterranean the gracious fountain-nymph of Syracuse, who now however amid the uncongenial surroundings of Tarsos has lost all that soft, gentle radiance, which is one of her distinguishing charms in Ortygia.

There is but one fresh feature on these two quadriga schemes. On the first reverse we see a prostrate meta (turning-point or goal), which like the detached chariot-wheel of No. 89 is doubtless a reminiscence of the possible accidents to which contestants were exposed, in those fierce, passionate, crowded races, wherein each charioteer, unhampered by the restrictions of modern racing, strove to upset his rivals as one of the easiest means of securing victory.

DIONYSIOS.

100. Drachm, wt. 67 grs. B. C. 405-367. (Pl. VII: 9.) Obv. Head of Arethousa, three-quarter-face to left, wearing earring, necklace of pearls, and hair in loose tresses; around, two dolphins: dotted border. Rev. Σ ΥΡΑΚΟΞΙΩΝ Leukaspis naked, but wearing crested Athenian helmet and armed with spear and shield, advancing to right in fighting attitude; on ground, Phrygian helmet; in exergue ΛΕΥΚΑΣΠΙΣ.
(From the Hoffman sale, 1898.)

In this extremely rare, if not unique piece, Kimon presents the same head as on his tetradrachms; but for the reverse he has chosen an unusual but pecu-

liarily Syracusan type, the hero Leukaspis. The legend ran that when Herakles in the fulfillment of his tenth labor—to fetch the oxen of Geryones from the isles of the farthest west to King Eurystheus at Mykenai—had come to South Italy, one of the unruly herd escaping, swam the straits and fled across Sicily. In his pursuit the demi-god was opposed, at or near the site of Syracuse, by large armies of the native Sikans, whom as always in his heroic wanderings he speedily vanquished and destroyed. The leader of these conquered hosts was Leukaspis, who as a national hero was apparently dignified by some form of worship at Syracuse; in symbolism, doubtless, of a mortal resistance on the part of its citizens against any attempt of foreigners—Greek or barbarian—to encroach upon the civic independence. The prostrate Phrygian head-piece may be considered emblematic of such foreign interference and its destined fate.

After the reign of Dionysios we no longer find on coins the signatures of their engravers, and must feel regret at this cessation of an interesting custom which had prevailed to a certain extent for half a century in Sicily, where alone it was at all general. This continued omission while implying a decrease in skill on the part of the artist, as well as a consequent loss of pride and self-confidence, would show also that die-sinking no longer occupied the dignified position accorded it in the days when all that was capable of artistic treatment was considered of the highest value to the state.

The death of Dionysios (B. C. 367) placed in supreme and unrestrained command of this vast dominion his eldest son, of the same name, but distinguished as Dionysios the younger, a weak, vicious youth, whom the father's jealousy had kept in strict retirement—a manual trade being his principal occupation—and in careful exclusion from all problems of government.

It is then hardly a matter of surprise to find that the new tyrant's reign, lasting intermittently for twenty-four years, presents, in incongruous succession, mild and gentle measures patterned after his teacher Plato's doctrines, vicious and debauched practices, all the more unbridled for this temporary restraint of his passions, and cruel and despotic excesses rivalling his father's worst enormities.

Intermingled with this extravagant career appears the life of Dion, the first "deliverer," a sad, visionary mystic, brave and skillful in battle, but unfortunate as a ruler, and whose noble aims in early manhood were overwhelmed and blotted out in a savage despotism engendered by the continuous trials and disappointments of his later years. This period, however, need not further occupy our attention, as it furnished probably no fresh coin-issues.

In 344 B. C. when it seemed that this hopeless condition of constant turmoil and savage oppression had reduced well-nigh all Sicily to a desert,

when grass grew in the streets of Syracuse, and wild beasts roamed under her walls, there came, again from Corinth, a fresh deliverer, the ideal patriot, one worthy of the name in every act, public and private, from his youth of unselfish devotion in the cause of liberty to an old age of tranquil wisdom and universal respect.

Destroyer of tyrants, conqueror of the Carthaginians, demolisher of frowning citadels, framer of beneficent laws, the hope of all helpless victims of oppression, brave, gentle, noble-hearted, stainless, now a general commanding victorious armies, and yet under changed conditions insistent on retiring into private life while still the idol of soldiery and people, now a statesman governing with military severity when of such there was need, and with equal mildness when the rule of iron could be laid aside, Timoleon was indeed the true liberator of all that Sicily which he saw arise from its ashes of desolation to enter upon a new era of peace and prosperity, destined to continue almost unbroken for a quarter of a century.

DEMOCRACY.

101. Stater, wt. 132 grs. B. C. 344-317. (Pl. VII: 10.) Obv. ΣΥΡΑΚΟΞΙΩΝ Head of Pallas Athene to right, wearing plain Corinthian helmet. Rev. Pegasos flying to left.

Of this stater there are several varieties, which while differing but slightly in detail, yet clearly belong to distinct periods, the determination of whose exact dates is still an open question. Certain authorities, among them Mr. Evans, would connect this issue with the successful expedition of Dion in 357 B. C., when there was a temporary revival of free institutions. Dr. Head, however, with others, considers that it was the complete rehabilitation of Syracuse under Timoleon, together with the permanent renewal of civic and commercial well-being, which would properly be celebrated by a fresh issue of coins; and that the lively gratitude of the Syracusans for the Corinthian leaders and Corinthian support found a natural expression in this closest possible approximation to types of the mother-city.

The latter is the view here adopted, although not without hesitation, since it must be confessed that the arguments of those who support Dion's claims are all but convincing.

As both obverse and reverse types are exact copies of contemporaneous issues of Corinth, our consideration of the charming legend which preserves the myth of Athene Chalinitis (the Bridler), Bellerophon and Pegasos, so intimately associated with the city of the Peirenaian fount, seems properly deferred until in the course of our studies we arrive at the coinage of this wealthy and flourishing metropolis.

[To be continued.]

THE EVOLUTION OF THE BOSTON WASHINGTON MEDAL.

BY HOWARD PAYSON ARNOLD.

(Continued from Vol. XXXVI, p. 61.)

I DESIRE to offer a short comment on the legend that was originally suggested for the reverse of this medal, as well as on that which it now bears. When four distinguished pundits put their heads together in order to elaborate a short Latin motto, we may justly look for both accuracy and elegance, especially when one of them, like Brotier, not only claimed to be a Latinist of the first class, but had sought to prove it by bringing out an edition of the works of Tacitus, the most exact and polished of all the Roman writers. But these expectations are not realized in the case before us, at least in one instance, that of the use of the word "primum" in the phrase "hostibus primum fugatis." If this was intended to mean "for the first time," though not bad Latin, it was at least incorrect historically, for the enemy had already been beaten at Lexington and Concord, and it was thus unfit for the destined use. So far as the language is concerned, however, and remembering that the word was not finally employed on the seal, the Academy is entitled to the benefit of the doubt, and we may admit for the moment that this might have been their intended meaning. It is all the more likely, since they knew little and cared less about the first struggles of a new republic, or, in truth, about anything else that had taken place outside their own country. Bound up in measureless conceit, it is not by any means incredible that they had never heard of Lexington or Concord, and thus thought the enemy had been discomfited "for the first time" at Boston, and "primum" was therefore correct.¹

If, however, the Academicians wished to signify, as there is good reason to believe they did, "after the enemy had been previously defeated," though the sense might have been sufficiently clear, the word "primum" would have been inelegant and redundant, and no Latin writer in good repute would have sanctioned such a use of it. But it was not destined to be used on the medal, for in some way when the legend reached Humphreys, it had been changed into "primo," as it now appears, and thus a bad matter had been made worse, for "primo" was not the right word under any aspect, either lingual or historic. It would be interesting to learn the exact reason for this alteration and the name of the author, but these will never be found out. The Journals fail to reveal any authority for such a translation on the part of the Academy, and the obvious conclusion is that it was done by the maker of the sketch sent to Humphreys, and that of his own motion, being quite indifferent as to the possible risk of detection and punishment. Whatever may be said of his Latin,

¹ Jefferson, who was an accomplished scholar, made use of "primum" in this sense when preparing his inscription for the pedestal of Houdon's statue of Washington at the time of its completion in Paris, but he limited the word entirely to his concise epitome of Washington's military career, and did not apply it in reference to the general military annals of the country. As Jefferson could not have had a chance to peruse the records of the Academy of Inscriptions and Belles Lettres, it is odd that he should have hit upon the same phrase it had first adopted for the Boston medal. On the front side, of course, appeared the name of Washington, and on the others these inscriptions:

On the first, "Hostibus primum fugatis," referring to the evacuation of Boston.

On the second, "Hostibus iterum devictis," that is the capture of the Hessians at Trenton.

On the third, "Hostibus ultimum debellatis," that is, the surrender of Cornwallis at Yorktown.

In the first phrase "primum" is plainly intended to signify "for the first time," that is in Washington's military history. In the second phrase "iterum" means the "second time," and in the third phrase, "ultimum," "the last time."

I may here suggest that as Humphreys undoubtedly allowed Jefferson to see the final form of the legend on the medal, it is strange the latter did not call attention to the poor quality of its Latin and propose an improvement.

there was at least the permanent and desirable advantage of the abbreviation of a word and the gain of a little space. If it had only occurred to him, he might have gained still more, for the right word was "prius"—"hostibus prius fugatis"—which is even shorter than "primo," though even that was unnecessary, for "hostibus fugatis" alone would have been good Latin and amply sufficient to express the same meaning, while the room obtained would have been relatively enormous. As to the use of "prius," it is remarkable that it did not dawn upon Brotier and his colleagues at the very beginning. Had they but given the matter thorough and scholarly examination, they could have found plenty of examples among the best Latin authors that would have quickly convinced them of their error. If we turn to Horace's Odes, IV, 15, 28, we find "Rite deos prius apprecati." In the annals of Tacitus we read, XII, 64, "Perdita prius Lepida." In the same work, XIII, 50, "Multum prius laudata magnitudine animi," and in XVI, 14, "Monito prius Anteis." But it would be futile to multiply examples. It is very odd that some of these did not suggest themselves, at least to Brotier, considering his relation to Tacitus. It is to be regretted that the artist, if he was an artist, did not make a far more sensible and profitable variation and substitute "Bostonia" for the "Bostonium" of the legend. The improvement would have been very obvious, for not only would still more space have been gained, but a more melodious word and one more in accord with Latin taste and culture have been adopted, since the ending in "a" for Roman towns is much more common than that in "um." This will be quickly remembered, to say nothing of other instances, by every reader of Macaulay's Lays, where the former occurs at least twice as often as the latter. "Roma" itself seems to dominate the situation, while "Bostonia condita" on the city seal will at once present itself to every Bostonian.

One would naturally infer that Humphreys after the receipt of the sketch for the Washington medal would forthwith have devoted all his energies to promote its completion, but this he did not think fit to do. On the contrary he seems to have given his first attention to the Gates and Greene memorials. An engraver was quickly secured for each of these and their work was urged forward with such energy that both their medals were nearly, or quite, done before that of their illustrious chief had even been started. In a letter from Jefferson to John Jay dated Paris, Feb. 14, 1787, we read, "The workman who was to make that of General Greene brought me yesterday the medal in gold."¹ This was written after Humphreys' return to America the previous April, and more than two years before the completion of Washington's medal in 1789.

Taking all the circumstances into account, this conduct of Humphreys seems altogether inexplicable, nor is it easy to offer even a plausible conjecture therefor. Leaving out his attachment to Washington, as well as the fact that the medal had been voted long before those to Gates and Greene had even been thought of, and that for an achievement much more brilliant than any of theirs, the other claims of Washington, from every point of view, to supreme recognition should have placed him first and foremost before any other. Why Humphreys thus banished him to the background will never be known. * * *

Humphreys went back to America in April, 1786, taking with him several swords that had been voted by Congress as honorary gifts. It would be interesting to learn what explanation he offered to Washington—he made a long stay at Mount

¹ Letters of Jefferson, Vol. II, No. 107, p. 2, Department of State.

Vernon soon after his return — as to the extraordinary management by which he had succeeded in delaying still longer a matter that had already been kept too long in abeyance and had secured the engraving of the Greene and Gates medals, while he had abandoned that of Washington to the uncertain supervision of Jefferson.

Before leaving Paris, Humphreys seems to have consulted not only Duvivier, but another artist named Gatteaux, and even went so far as to entrust to him the sketch he had received from the Academy, but nothing came of this any more than of the other. This transaction is mentioned in a letter to Jefferson.

LONDON, January 30, 1786.

DEAR SIR: — Gatteaux, the Engraver, lives in the Street St. Thomas de Louvre opposite the Treasury of the Duke de Chartres. Now that there is no obstacle to commencing the medal for General Washington, since Houdon's return, I could wish (should it not be giving you too much trouble) that you would send for Duvivier, who lives in the Old Louvre, and propose to him undertaking it upon exactly the terms he had offered, which I think were 2400 livres, besides the gold expense of coining. If he should not choose it, we must let it rest until Dupré shall have finished General Greene's. Gatteaux has a paper on which is the description of General Washington's medal.

I am, Dear Sir, etc.,

D. HUMPHREYS.¹

With this recommendation of Humphreys, Jefferson evidently complied, though there is nothing but the result to prove it, and made the necessary agreement with Duvivier. After that he ceased to concern himself with the matter and the medal seems to have been forgotten by every one. It was finished in the spring of 1789 and Jefferson might easily have taken it with him on his departure for home in September of that year, but he evidently did not. In the summer of 1789 it was on exhibition at the annual pageant of the "Académie Royale" among the "gravures" of "M. Duvivier, Graveur général des Monnoies et des Médailles du Roi." With it were two other medals for "le Colonel Washington" and "le Colonel Howard." The former of these two was a kinsman of Washington, son of Bailey Washington, a brave and heroic soldier, who, like Lieut.-Colonel Howard, distinguished himself at the battle of Cowpens and elsewhere.

At this period Duvivier was 55 years old and in the prime of his faculties. If talent, experience, and intelligent, perpetual devotion to his art went for anything, he was well equipped for the work he undertook, or for any other in his own province. He fully deserved his position as indisputably the first engraver of his day, no slight distinction as the contemporary of Dupré, Galle, Dumarest and Andrieu. He had been a member of the Academy of Painting and Sculpture since 1774 and over a hundred medals bore testimony to his powers. This was a record of devotion, skill and diligence that would have been a credit to any artist. The range of his powers as a medallist was unlimited and was founded on early study, broad and deep, no less than on inherited insight, as the son of a distinguished father. * * *

As "Graveur du roi," the reign of Louis XV had afforded Duvivier an immense variety of subjects for his burin. The royal coronation and marriage; the American war; the new harbor of Cherbourg; the canal of the Saône; these are but few of the notable events that he was summoned to eternize in gold or bronze. He even por-

¹ Letters to Jefferson, series 2, Vol. XL, No. 5, De- Thomas de Louvre," shows how little aptitude the partment of State. The expression, "The Street St. writer had for acquiring the French language.

trayed with exquisite delicacy of touch and marvellous accuracy the façade of Orléans cathedral, with an admirable portrait of Henry IV, and also that of the Ecole Militaire, with the bust of its founder, Louis XV. These all displayed that rare ability for condensing into a small space the broadest and most striking scenes and subjects, which was so peculiarly his forte; that faculty which, as Quatremère says, "consiste a réduire aux moindres termes chaque action, chaque image, de manière a faire voir, non la partie insignifiante d'un tout, mais le tout clairement signifié par ce qui n'est que la partie."

Thus richly endowed, thus constituted, and with these lofty ideals, it could hardly be expected that Duvivier would be much in sympathy with the Washington medal, or feel stirred to put forth of his very best in its behalf. He naturally cared little for Boston, a remote and indefinite settlement on the edge of a vast wilderness, and as for its distinguished conqueror, he stood forth but dimly at the best to his artistic sense. Though eminent for his successful portraiture and really more devoted to that than to any other phase of his art, he was not even to enjoy the privilege of taking an original likeness of his illustrious subject, but was to reduce, copy and adapt the bust by Houdon. Nor was the result of his work to originate with himself. He was to do what he could with the sketch provided by the Academy of Inscriptions and Belles Lettres; to give artistic form and expression to the work of another, and to infuse into it as much of his own style and peculiar talent as he found possible. This task could not have been sympathetic, and hence, though there are some proofs of his subtle nicety of touch and marvellous facility of execution in the Boston medal, one seeks in vain for the finer effects, the dignity, distinction and skill in composition so characteristic of his best efforts. Its type, motive, sentiment, subject, were all so different from those of any previous undertaking, that, apart from its lack of originality, the whole effort must have been distasteful to a great degree, and no wonder the result was imperfect.

For the next ten years after 1789 the history of the medal is a blank, and I have not been able to find one single trace of its existence, though I have made a thorough and persistent search, both at home and abroad. It is a perfect mystery and bids fair to remain so. Ordinarily, Duvivier, after the close of the Salon in the fall of 1789, would have delivered the medal to the successor of Jefferson, as minister from the United States, and been paid the amount due him, but I can discover nothing to prove it, not even in the records of the Treasury, though 2400 livres was a goodly sum in those days. The American minister would then naturally intrust it to some responsible agent for transmission to the Secretary of the Treasury, as evidence of the expenditure of the sum that had been given for it, and from him it would be passed on to the Speaker of the House of Representatives, who would present it to Washington, either with formal ceremony in the House, or informally by messenger. Of all these presumptions not a sign is apparent, and it is a fair deduction that the medal was simply sent to Mount Vernon by the messenger who took it across the Atlantic, which no one had any right, legal or other, to do. There is no reference to it in any shape in Washington's letters, or other writings, and, so far as can now be discovered, it was soon hidden away in the gloom of that famous "iron chest" in which the Chieftain kept his valuables, and was never taken out until it fell into the hands of his executors.

NOTES ON AN UNDESCRIBED TRIAL-PIECE BEARING IMPRESSIONS OF TWO HUBS FOR A FUGIO PATTERN.

BY SYLVESTER S. CROSBY.

ABOUT a year ago my attention was called to a piece bearing impressions of two hubs, evidently intended for dies for patterns for the first United States coinage, under consideration in 1787, known as the "Fugios," for striking which a contract was made with James Jarvis, for "three hundred tons of copper coin," but who does not appear by the records to have fully completed it, although a considerable part of it must have been issued. If any "Fugio" patterns were ever struck from dies impressed by the hubs here indicated — unless "obverse 6," of these pieces, described in my work on "Early Coins of America," and noted below, should prove to have some connection with them — I am not aware that they have been recorded, and none such have been brought to my notice; but as this piece has some peculiar features, it may be of interest to collectors to have them specified.

Dr. Thomas Hall, of Boston, the present owner, informs me that he received the specimen under notice, as a gift from his friend, Mr. De Witt S. Smith, and that it has been traced by that gentleman through one owner only, since leaving the cabinet of the late Robert Coulton Davis; it however did not appear in the Davis sale of 1890. The impression is very sharp and bold, with the exception of one edge, where the planchet was too thin (a defect not uncommon in the early colonials), not allowing its perfect impression upon this side, where the names of N HAMP. and MASSACH. are faintly visible. Note that 8 is used for S, differing in this respect from all other struck patterns known to me. Its choice condition, notwithstanding the defects noticed, renders it very interesting for careful study. As the "Fugio" patterns are either extremely rare, or very scarce, only a limited number of collectors can avail themselves of an opportunity to compare these pieces: I therefore offer such observations as the study of this new specimen (of which I give a photogravure) suggests. (See Figure 1.)

As this piece was struck between two hubs, it shows an incused or intaglio and reversed impression; that is to say, the hub being in relief or *repoussé* on both obverse and reverse, it produced an incused die, with legends and device reversed. An impression (see Figure 2) which I have taken for the purpose of obtaining an equivalent of a coin struck in a die from this hub (if such a die was ever made), displays curious die-differences, but yet has a close resemblance to that used for obverse 6 (see Figure 3), — sufficiently so at least, as to render it extremely perplexing.

Separate hubs are often made, each for a different part of the design, which will account for the close resemblance in some particulars between dies



Obv.



Rev.

Fig. 1.



Obv.



Rev.

Fig. 2.



"Obv. 6."

Fig. 3.



Fig. 4.



Fig. 5.

PHOTOGRAVURES FROM DR. HALL'S ORIGINALS.



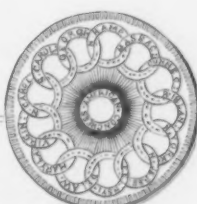
"No. 47, Early Coins."



No. 45.



No. 46.



THE BUSHNELL WOOD-CUTS.

otherwise entirely unlike ; and in this case, the rings may have been upon one hub, and the glory, or sunburst, upon another (although here, the fact that the rays extend into some of the rings, indicates that this part was cut by hand), and the central band, or label, bearing the name of the authority by which these coins were issued, on still another ; but in this example, the exactness in the relative positions of the letters upon the rings, and those upon the central label, upon both of the pieces under comparison, would indicate that these were both upon the same hub, and that the sunburst was afterwards cut by hand. That part of the rays within the rings being here on so high a portion of the face of the hub, would of course be finished out, in the final flattening and re-facing of the hub before it was in proper condition for use.

Dr. Hall calls my attention to the following marked peculiarity of this piece : — In the only other "Fugio" pattern (if we may call this a pattern) with which we compare this, we find that in every place where an S is required, the figure 8 is substituted ; this connects it closely with a pattern to which I have alluded above, and which I shall designate in these notes as obverse 6, as it is so designated in my "Early Coins of America" (in which see Plate VII, No. 3), and shown in the plate accompanying this paper, by the same number (3). I know of no other similar instance in this series.

Without going into the old discussion as to which side should be called the obverse, and which the reverse, I shall here employ the terms as in my "Early Coins," merely stating that I there used them as I did because I consider that the name of the Nation entitles the side upon which it appears to be known as the obverse, although this use differs from the usually received custom in this series.

The form of every letter upon the rings, their spacing and position, on the two pieces we are comparing, appear to agree too closely to have been produced from a die made from another hub, unless by one produced by a process to be described later ; it would seem rather that that part of each ring which is not occupied by the name of a State upon the die of obverse 6, had an evenly matted surface, while this piece shows, in addition, a regular ornamentation upon a similar surface on the corresponding parts. This variation suggests that the hub for the rings might at first have been left with their surfaces plain, or possibly matted, but without the ornaments, and the rings refinished in the die after its impression from the hub, receiving their ornamentation still later, according to the taste of the artist who completed that portion of the work ; or perhaps that the hub itself was altered at some point in its preparation, certainly before completion.

A similar ornamentation is found on cuts Nos. 45, 46 and 47, in "Early Coins," which I reproduce on the plate for purposes of comparison, and to which reference will be made below.

In this new piece the rays of the central sunburst are uniformly of fine lines, and although they do not reach, or join, the edges of the rings, some of them are extended, and appear, more or less distinctly, in the spaces within most of them,—that portion of the rays which would otherwise touch these edges having been cut away. In obverse 6, the sunburst or glory has fourteen heavy rays, irregularly spaced, extending to the edges of the rings, and in some cases their terminals lap slightly upon them.

The obverse is apparently therefore a trial of the unfinished die of obverse 6, or of one closely resembling it, before referred to; it has, however, several points of difference from that, which will next be mentioned.

In the centre of Dr. Hall's piece, which represents a die from a hub similar to the one under notice — (of the existence of which this piece is the sole evidence — no coin from a die exactly corresponding with it having thus far been discovered) — and within the circular band or label which bears the legend AMERICAN · CONGRESS · is what may be termed a "boss," in high relief. (Notice again the use of 8 for S.) In obverse 6, if the theory of a combination of separate hubs in preparing its particular die is correct, this boss has been reduced in height, and the words WE | ARE | ONE have been added in slightly raised outlined letters.

After the foregoing was written, I noticed a feature which, strangely, had not before been observed. Before proceeding to comment on this, however, a word of explanation on the mode of producing dies will be necessary, before the bearing of this discovery, on the connection of the several dies, can be clearly seen. For information on this point I applied to Mr. Henry Mitchell, the well-known seal and die engraver, who kindly explained the process of making dies before the introduction of modern inventions, and confirmed my theory of the method probably employed in making the hub of which the piece under notice supplies the evidence.

The process is in effect as follows: A matrix for each part of the design is made and hardened; from each of these matrices a hub is produced, which is also hardened. Following the same method, the legends are added, each letter being separately impressed in the die by a steel punch. The next process is the assembling of these several parts for an intaglio, or incused, impression in a steel blank; this, if satisfactory, becomes the matrix, or "mother-die," from which a hub in relief, or technically in *repoussé*, may be obtained for the production of duplicate dies. If unsatisfactory, alterations are made upon this hub, and another blank is impressed with it, in which still further alterations may be made, and so on successively, altering sometimes the hub, sometimes the die, the latter finally giving the result of the different changes through which the hubs and dies have gone as the work advanced, until a satisfactory result has been attained.

Referring to the feature just mentioned, I observed that the name which appears on the struck pattern, obverse 6, as DELAWA R is given on the hub impression, DELAWA RE· *in full*,—the R on the former and the RE· on the latter being separated from the preceding letters by the overlaying portion of the adjoining ring.

The failure of the E· to appear in obverse 6 is not occasioned by fault of the impression, as in both cases (obverse 6 and the incused piece) the metal fills the die, and it could not fail to bear the impress of that letter, had it been in the die. It is evident, therefore, that the hub of Dr. Hall's piece must have received its impression from some trial-die which has been altered from this, or produced from another similar hub.

The rings on the trial-piece are not all regularly circular, neither are they full and threaded at the edges, as they are upon obverse 6, but were probably finished in the latter die after it received its impression; the sun-burst or glory has also been altered, which differs in both, that of the hub being composed entirely of fine rays, while the other (obverse 6) has fourteen heavy rays, irregularly spaced; these heavier rays do not appear on the other obverses as illustrated.

A consideration of these various details, especially in view of the account of the process of preparing them given us by Mr. Mitchell, proves that, as in this instance, impressions from different dies (in making which the same hubs may have been used in different stages of completion) would show many exact agreements, while in other respects they would greatly differ. The minute description which has been given seems to be in place, in order to explain, authoritatively, the agreements and differences between the pieces compared, which so closely resemble each other as to require much study to detect wherein they differ.

The reverse of Dr. Hall's piece has a plain field, and bears a general resemblance to reverse A (plate vii of "Early Coins"), differing from it in several slight particulars, especially in the face above the dial, but sufficiently to indicate with certainty that they were produced by different hubs. The reverse most nearly resembling Dr. Hall's is shown in cut 45-46. Another obverse, having an open eye within the central label, represented by cut 45, I also give on the authority of Mr. Bushnell. The ornamentation of the rings upon the last three mentioned closely resembles that of the incused piece which occasioned this study. The probable original of the reverse of Nos. 45 and 46 is represented by Figure No. 5.

It only remains to be said that I was informed by the late Mr. Bushnell that a type existed having rays within the rings, and with a reverse similar to that shown on the plate with Nos. 45 and 46; the cut of 47, (having rays extending with the rings) illustrating this, was made under his direction. The reverse to which he referred may have been identical with that, or possibly

it may have been from one produced from the reverse hub of the piece under consideration. (See Figure 4).

In the Whitman Catalogue (Aug., 1893, lots 338, etc.), was offered a set of extremely rare "Fugios" unknown except as found in Bushnell's cabinet, and struck in *silver, brass* and copper; they are quoted as having brought \$500, buyer's name unknown; the compiler of the catalogue says the engraving in "Early Coins" is not strictly accurate, and that the words AMERICAN CONGRESS are at the right and left, instead of at the top and bottom of the central circle. If this statement is true, which we have no means of verifying, the responsibility was with Mr. Bushnell, who had the cuts made, as stated, and from whom they were obtained for use in that work.

Mr. Bushnell also had the cuts numbered 45 and 46 engraved, and, unless I am greatly mistaken, I saw the last two pieces in his possession. No. 47 I never saw, but reported it on his authority. I should be glad to know where these are at present; perhaps some of the *Journal* readers will inform me.

SINCE the foregoing article was put in type, Mr. Crosby has shown us foil impressions of the two pieces mentioned above, illustrated by cuts 45 and 46, which he was allowed by Mr. Bushnell to take from pieces in his collection.

The belief that the hub described above was contemporary with the original issues of the Fugios, and intended to be used in striking them, is corroborated to some extent by the fact that it corresponds more closely with patterns generally conceded to be genuine than with the *silver* and *brass* examples of a copper coin which appeared in Mr. Bushnell's collection, some thirty years ago; when these were offered in the auction room, the well-remembered reticence of their former owner as to the source from which he obtained them, after an obscurity of over half a century, seemed to cloud their authenticity in the eyes of buyers, some of whom remembered certain *unique* "Hard Times Tokens" and the "Good Samaritan Shilling" in the same cabinet. See *Journal* for July, 1882, and Low's Hard Times Tokens, No. 50.—EDS.

THE PROPOSED UNITED STATES-PHILIPPINE DOLLAR.

It has been recommended to Congress, by the Hon. Lyman J. Gage, Secretary of the Treasury, to coin a distinctive United States dollar for use in the Philippines. These dollars, as proposed, will contain less silver than, and of course be of a different pattern from, the present standard dollar; they are to have (if the recommendation is approved) a gold value of about fifty cents each. They are to be coined at the Government mint in Manila, P. I., and it was hoped they would be put in circulation before next spring, as currency is much needed in the Islands. Nothing is said about striking subsidiary coins.

The silver bullion is to be purchased by the Government at the ratio of two to one, and to be exchangeable at the same ratio—two such silver dollars for one American gold dollar. Limited coinage, under the control of the Government, would, in the opinion of the Secretary, supply the pressing needs of currency in the islands, without carrying the monetary standard down to the level of silver bullion.

HARTFORD, CT., Dec. 9, 1901.

E. J. C.



Fig. 1. Obv.



Fig. 1. Rev.



Fig. 2. Obv.



Fig. 2. Rev.



Fig. 3.



Fig. 4. Obv.



Fig. 4. Rev.



Fig. 5. Obv.



Fig. 5. Rev.

ROMAN COINS IN THE OLCOTT CABINET.

NOTES ON ROMAN COINS.

[FOR THE JOURNAL OF NUMISMATICS.]

NOTWITHSTANDING the vast series of types of Roman coins from Julius Caesar to Romulus Augustus collected and conveniently arranged in his monumental work¹ by Cohen, not a month passes that the numismatic journals of Europe do not signalize new varieties that had escaped the notice of the painstaking French numismatist, or that have come to light since his time, in the excavations carried on in every part of the Roman world. The gigantic task of compiling a veritable *corpus* of Roman coins still awaits the attention of the learned. It will surely be undertaken in the course of time, and doubtless at the hands of the patient and scholarly Germans, who have proved their special fitness for such a work by their epoch-making collections of ancient inscriptions in the *Corpus Inscriptionum Latinarum* and *Corpus Inscriptionum Graecarum*.

More recently the same Berlin Academy of Sciences, at the recommendation of Mommsen and under the general direction of Dr. Imhoof-Blumer, has begun what promises to be an equally encyclopedic *corpus* of Greek coins. Already half the first volume has appeared,² a heavy quarto of 518 pages, comprising only the coins of Dacia, of Viminacium in Upper Moesia, and of Kallatis, Dionysopolis, Istros, Markianopolis, and Nikopolis in Lower Moesia, — a limited field geographically and of numismatically minor importance; yet the book gives in orderly arrangement no less than 2108 coins, illustrated by twenty excellent plates, the work of Dr. Bérendt Pick of Gotha.

The Roman series, from the early *aes grave* to the fall of the Western Empire, offers an almost interminable field; and even when once begun, the preparation and classification of material will involve the labor of many years. Meanwhile it is of value to bring to notice all possible types and variants, that the final task of collection may be facilitated and perfected; and it behooves all those who possess, or have access to, collections of Roman coins, to publish each piece that is not to be found in Cohen's lists. In America we lack as yet great public collections, and our smaller public and private cabinets are almost unknown to students of coins.³ Doubtless every considerable collector, could he compare his coins piece by piece with Cohen's descriptions, would find many interesting specimens that merit publication.

In the present paper I propose to draw at random on my own collection, now preserved in Columbia University, for such specimens as seem to deserve special notice.

¹ *Description Historique des Monnaies frappées sous l'Empire Romain communément appelées Médailles Impériales*, par Henry Cohen. Eight vols., Paris, 1880-1892.

² *Die Antiken Münzen Nord-Griechenlands*, herausgegeben von der Kgl. Akademie der Wissenschaften.

Band I. Dacien und Moesien, bearbeitet von Berendt Pick. Erster Halbband. Berlin, 1898.

³ Dr. Jonathan Edwards published some years ago an excellent catalogue of the extensive collection of Greek and Roman coins in the library of Yale University.

L. SEMPRONIUS PITIO, ca. 174 B. C.

1. *Æ as*. (Cf. Babelon,¹ *Sempronia*, Nos. 3 and 4.) Weight, grm. 20.51, fairly preserved, with green patination. Formerly in the Rusconi collection (catalogue, 1900, No. 576.) Obv. Typical bearded head of Janus Geminus, back to back, as on the *asses* of this period. Above: Π|TIO. [The raised line in the centre of *Pitio* is the usual mark of value.] Rev. Prow of a ship r. Above, [V] SEMPR (MP mon.). At r., mark of value, l. [Exergue not on the flan]

The common type of the *as* of this series (see Fig. 1, from my collection, wt. grms. 24.20), has only v · SEMP, and Babelon *loc. cit.* No. 4, gives a rare variant with v · SEMPR, but “*sans PITIO*” on the obv. The present coin (fig. 2), is a second variant of Babelon, as it has both v · SEMPR and PITIO. Bahrfeldt² does not know of it.

C. VIBIUS PANSA, ca. 90 B. C.

2. *Æ as*. Wt., grm. 12.51, fairly preserved. From the Rusconi collection (Cat. 1900, No. 639), Fig. 3. Obv. The usual type of Janus-head. Rev. Three prows, one beyond the other. At the r. the two caps of the Dioscuri. Below, [C] · VIBI PASA (*sic*).

Babelon³ does not note the symbols (*i. e.* the Dioscuri caps), nor the legend PASA for PANSA, which is very notable. Bahrfeldt,⁴ speaking of the variants of these *asses* of Vibius Pansa says:

Einen As mit Palmzweig und Dioskurenmützen macht Herr Fr. Gneecchi aus seiner Sammlung bekannt, Riv. Ital. di Num. IX, 1896, S. 18 Gewicht 12.75 Gramm. . . . Auf dem oben erwähnten Gneecchischen As angeblich sogar auch PASA.

I have not at hand the volume of the *Rivista Italiana* referred to by Dr. Bahrfeldt, but the present coin in my collection is very evidently a second example of the Gneecchi type, and disposes of the epithet “*angeblich*,” applied by him. The PASA is very clear, but the palm-branch (with part of the nearest prow, on the l.) is rubbed away.

C. MARCIUS CENSORINUS, ca. 84 B. C.

3. *Æ as*. Wt., grm. 11.49, in good condition, as these coins go. From the Rusconi collection (Cat. 1900, No. 437), Fig. 4. Obv. Accolated heads of Numa (bearded) and Ancus Marcius (beardless) to the r., each with the fillet of royalty. Above: at l., NVMAE POMPILI; at r., ANCI MARCI, each reading from bottom to top. Rev. Two arches representing probably, as Assmann⁵ has suggested, a dry-dock. Under the r. arch appears the prow of a ship, and over the prow, a crescent; under the l. arch, a statue of Victory (upon a circular base) extending a wreath. Above the arches: CCENS. Below: ROMA.

The present *As* is quite well preserved, and types and lettering are perfectly clear. The *denarii* and *asses* of C. Marcius Censorinus, who is known in history as a partisan of Marius in the conflicts with Sulla, show much vari-

¹ *Monnaies de la République Romaine*, II, p. 431.

² M. Bahrfeldt, *Nachträge und Berichtigungen zur Münzkunde der römischen Republik*. Vienna, 1897.

³ *Op. Cit.*, II, p. 543, No. 11.

⁴ *Op. Cit.*, p. 264. In his supplementary volume (Vienna, 1900), p. 82, Bahrfeldt only notes this PASA

variety under his variant (e.). It stands, however, by itself as a variant.

⁵ *Jahrbuch des archäologischen Instituts*, IV (1889), p. 100.

ation in symbol and legend,¹ but all those so far noted bear the name of the moneyer abbreviated either C · CENSO, C · CENSOR or C · CENSORI. In the present specimen the name is clearly CCENS, and without interpunctuation (as also in the legend of the obverse). Babelon² does not mention the crescent. Bahrfeldt³ classifies carefully the *asses* of this type, but he too does not note the legend CCENS.

L. MANLIUS, LEGATUS PRO QUAESTORE UNDER SULLA, 81 B. C.

4. *Æ denarius*. Wt., grm. 3.89, in very good preservation. Acquired in Rome, from Sangiorgi, in 1896. Fig. 5. Obv. Head of *Roma* r., wearing winged helmet, ear-rings, and a large necklace of pendants. Her locks fall from under the helmet down over the back of the neck. At r., from below up: L · MANLI †; at l., from above down: PR^o·Q. The whole within a circle of connected dots. Rev. A togate figure in a *quadriga* r., the horses advancing straight ahead at a dignified pace. The driver holds what seems to be a laurel branch in his r. hand; and a small Victory, flying l. above, is about to place a wreath on his head. In the exergue: L SVLLA IM. Circle of dots.

Babelon⁴ describes the *aurei* and *denarii* of this coiner under two classes: (1) His Nos. 3, 4, 5 with obv. L · MANLI have the horses advancing directly to r., as on the present coin. (2) His Nos. 6, 7, 8 have obv. L · MANLI † with the horses rearing their heads "as if about to turn." ("*Les chevaux lèvent la tête et s'apprêtent à tourner.*") Bahrfeldt,⁵ while noting the diverse explanations of the type—the meaning of the sign †; whether the figure in the chariot is Sulla himself, or Jupiter; what object he holds in his hand—adduces no variants of Babelon's series. The present coin, it will be observed, has the obverse of the second class combined with the reverse of the first.⁶ I may note that the object held by Sulla (?), though by no means clear in this specimen, seems to be a branch.

M. LOLLIVS M. F. PALIKANUS, ca. 45 B. C.

5. *Æ denarius inargentatus*. Wt., grm. 2.96, in good preservation. Acquired in Rome in 1898. Fig. 6. Obv. Head of *Libertas* r., wearing jeweled diadem, pendant ear-ring, and bead necklace. Behind, from above down: LIBERT[ATIS]. Circle of dots. Rev. An ornamental *sella curulis*, on each side of which a large ear of wheat. Above, across the field: PALIKANVS. Circle of dots.

This "hybrid" of Babelon's types 1 and 2⁷ is inedited, as far as I know. It is made up of the obverse of Babelon's No. 2, and the reverse of No. 1.

CLAUDIUS, "RESTORED" BY TITUS.

6. *Æ as*. Wt., grm. 9.94, in good preservation. From the Rusconi collection (Cat. 1900, No. 772). Fig. 7. Obv. TICLAVDIVSCAESARAGPMTRPIMPPP. Bare bust of Claudius r. Rev. IMPTVESP AVGREST. In the field, l. and r., S C. Minerva, with helmet and shield, advancing r., and poisoning her spear for the throw. ("*Iaculatrix*" type.)

1 Cf. Babelon, *Op. Cit.*, II, pp. 191-194.

2 *Op. Cit.*, II, p. 193, No. 20.

3 *Op. Cit.*, p. 179.

4 *Op. Cit.*, II, pp. 177-8.

5 *Op. Cit.*, p. 176.

6 My attention was first called to this by Mr. A. P. Ball, formerly Fellow in Columbia University, now of the City College, New York.

7 *Op. Cit.*, II, p. 148. Cf. Bahrfeldt, p. 171.

Cohen¹ describes two *sestertii* and four *asses* with the types of Claudius "restored" by Titus. The present *as* resembles most nearly his No. 105, where, however, the Minerva is described as "*à gauche*." My coin has also AG. for AVG. in the imperial title; a form of abbreviation certainly due to a blunder of the die-engraver. I think that AG. does not appear *intentionally* until a much later period.

GALBA, A. D. 68.

7. *Æ denarius*. In my collection, two specimens, wt., grm. 3.31 and 2.92. Obv. IMP-SER GALBA AVG. Bare head of Galba r. Rev. SPQR | OB | C S inscription in three lines, as indicated, within an oak wreath.

This *denarius* is not uncommon, nor is the *aureus* of the same type. I include it here merely to call attention to an error of Cohen's list, where, under No. 287, the description should read: "La même médaille, *Æ* 5." The *aureus* of Cohen figured under No. 286 shows the inscription ^{SPQR}OSCS. The varied arrangement of the letters should be noted.

GALBA, "RESTORED" BY TITUS, A. D. 80.

8. *Æ as*. Wt., grm. 9.29, very poorly preserved. From the Rusconi collection (Cat. 1900, No. 1467). Obv. SERGALBAIMP CAES[AVGTRP]. His head, laureate, r. Rev. In the centre, a large S C, around which two rows of letters; in the outer circle: IMPTCAES-DIVIVESPFAVGPM; in the inner circle: TRPCOSVIII RESTITVIT.

This type was quite unknown to Cohen. Sig. Francesco Gnecci of Milan, has published a similar specimen in his collection.² Unfortunately the present coin is badly rubbed.

TITUS, A. D. 77-78.

9. *Æ sestertius*. Wt., grm. 25.73. From the Saulini collection (Cat. 1899, No. 100). Fig. 8. Obv. TCAESVESPASIANIMPPONTRPOTCOSVI. Head of Titus, laureate, r. Rev. FELICITAS AVGVST. In the field, S C. *Felicitas*, barely draped, standing l., with a *patra* in her r. hand and a cornucopia over her l. elbow.

This type was not known to Cohen, who gives no type of *Felicitas Augusta* to the Flavian emperors. The legend appears for the first time, so far as I have observed, on the coins of Galba.

DOMITIAN, A. D. 84.

10. *Æ as*. Wt., grm. 12.15, in good condition. Acquired in Rome in 1898. Fig. 9. Obv. IMPCAESDOMITIANAVGGGERMCOSX. His head, laureate, r. Rev. MONETA AVGVST. In the field, S C. *Moneta* standing looking l., with scales in her r. hand and a cornucopia over her l. arm.

Not in Cohen. His Nos. 323-335³ have the same reverse type with varying obverse, but all show MONETA AVG.

GEORGE N. OLCOTT.

Columbia University, January, 1902.

¹ *Médailles Impériales*,² I, pp. 258-9.

² *Gazzetta Numismatica* of Como (1886), and *Rivista Italiana di Numismatica*, 1897, p. 146.

³ *Op. Cit.*, I, pp. 498-9.



Fig. 6. Obv.



Fig. 6. Rev.



Fig. 7. Obv.



Fig. 7. Rev.



Fig. 8. Obv.



Fig. 8. Rev.



Fig. 9. Obv.



Fig. 9. Rev.

ROMAN COINS IN THE OLCOTT CABINET.



MEDALS OF THE GRAND ARMY.

VIII.

IN the following paper will be described a series known as the "National Staff" pieces, issued by the members of the Grand Army on the staff of the various Commanders in chief, from year to year, as mementoes of their connection with that officer during his term of office. Some of these, notwithstanding the fact that the first of the series was struck only ten years ago are already difficult to be obtained, and may certainly be classed among the rarer issues of the Grand Army. The place mentioned on the pieces is that of meeting.

1892. Obverse, on the centre of a Maltese cross is a circle bearing a clothed bust in profile to left of Gen. John Palmer, of Albany. On the upper arm of the cross G A R and on the lower, 1892—no other lettering; between the arms are short rays, their terminals parallel with the edge of the inner circle. Reverse, Inscription in six lines, the first and last curving, PRESENTED | BY | PALMER STAFF | ASSOCIATION | 1892 | WASHINGTON. Bronze, greatest width, 22; diameter of inner circle, 14. The arms of the cross are matted, and the edges raised and burnished. Suspended by two chains from a clasp lettered in two lines, PALMER | NATIONAL STAFF. Border beaded. Length of clasp, 26. Worn with a yellow ribbon. Rare.

1893. Obverse, On an elliptical planchet the clothed bust three quarter facing (nearly in profile) to left, of Gen. A. G. Weissert, of Milwaukee, Wis. Legend, above, COMMANDER IN CHIEF G. A. R. and 1893 beneath the bust. Reverse, Inscription in seven lines, the first and last curving, PRESENTED | BY | WEISSERT | STAFF | ASSOCIATION | 1893. INDIANAPOLIS. Suspended by an edge ring and bar, with yellow ribbon, from an ornate clasp, the central portion of which is elliptical, and lettered WEISSERT | NATIONAL | STAFF in three lines, the first and last curving. Bronze, Length of medal, 26; width, 19; length of clasp, 27.

1894. Planchet similar to the preceding. Obverse, Clothed bust in profile to left, of John G. B. Adams, of Lynn, Mass., one of the most popular members of the Grand Army, who deceased in 1900. Capt. John Gregory Bishop Adams was Sergeant at arms of the Massachusetts Legislature for several years, and his funeral was said to have been the largest ever attended in the city where he lived. Legend, COMMANDER IN CHIEF G. A. R. and 1894 beneath the bust. Reverse, Inscription in seven lines, PRESENTED | BY | ADAMS | STAFF | ASSOCIATION | 1894 | PITTSBURGH. Suspended by an edge ring and yellow ribbon from an ornamental clasp of irregular outline, lettered ADAMS | NATIONAL | STAFF the first and last lines curving. Bronze, size, 19 by 26; length of clasp, 28. From the lower portion of the clasp was suspended a shield, bearing the eagle displayed, with olive branch and arrows in his talons, rays, stars and cloud above, as on the national arms. Reverse, plain.

1895. Planchet like the last. Obverse, Clothed bust in profile to left, of Gen. Thomas G. Lawler, of Rockford, Ill.; under the truncation in very small letters J. K. D. PHILA. Legend, as the preceding, but with four five-pointed stars on each side between the legend and date 1895. Reverse (struck like a coin), A pioneer standing in a clearing, with several trees and stumps near him, and a log cabin in the distance at the right; his dog is seated on the right, and a stag which he has shot, on the ground at the left; he is looking to the left and leans on a long rifle; beneath

him, in small letters DANIEL BOONE Legend, on a burnished and slightly depressed ellipse surrounding the device, LAWLER NATIONAL STAFF G. A. R. above and ★ LOUISVILLE. KY. 1895 ★ below. Bronze, size as preceding. Suspended by an edge ring, from a ribbon with yellow edge on either side of the national flag from an ornate clasp, lettered LAWLER | NATIONAL STAFF in two lines. A small circular medalet struck like a coin, with edge ring, hangs from the clasp, on the obverse of which is a log cabin, the roof lettered OUR OLD | KENTUCKY HOME Reverse, Two figures standing, facing each other, and each clasping both hands of the other; table and chair in the background. Legend, UNITED WE STAND DIVIDED WE FALL ★ Length of clasp, 24 nearly; size of medalet, which is colored much darker than the rest, 12. The design of the two standing figures on the medalet appears on the arms of the State.

1896. Obverse, Clothed bust in profile to left, of Gen. I. N. Walker, of Indianapolis; the button of the Grand Army is shown in the lapel of his coat. Legend, above, COMMANDER IN CHIEF G. A. R. and beneath the bust, completing the circle, I. N. WALKER Reverse, within a wreath of leaves of maize, tied at base with a bow of ribbon, and open at the top, is the inscription in six lines, WALKER | NATIONAL | STAFF | ★ ★ ★ | ST. PAUL | 1896 The name of the medalist J. K. DAVISON PHILA appears in very small block letters near the lower edge at the right. Attached by an edge ring and yellow ribbon to a bar or clasp of irregular floreated outlines, and having three compartments; on the central one, at the top, WALKER over a corps badge, a triangle with oak leaves on the sides and an acorn on its field; in the left compartment NATIONAL curving upward, and in that on the right, STAFF in a similar curving line; a small shield finished to resemble oxidized silver hangs by rings from the base of the clasp; on the shield the arms of the State of Minnesota; in the foreground a man ploughing, to right, and in the background an Indian on horseback galloping to the left, with the usual accessories; as these "arms" are in the landscape style of many of the younger Western States — hardly deserving the name of arms — any attempt at heraldic description is out of the question; over the device, on a ribbon, the State motto, L'ETOILE DU NORD and a large five-pointed star above. On the reverse of this shield is a view of a fort, circular, with embattled top, a flagstaff at the right, and OLD FORT SNELLING in a curving line above. Medal and clasp of bronze; size of the medal, 24; width of clasp, 24; of the shield, 10 nearly; height, 15.

I have not yet found a staff medal for 1897, and am unable to say whether any were struck.

1898. Obverse, Bust of Gen. J. P. S. Gobin, of Lebanon, Pa., in military uniform, facing, but slightly turned to right; he wears the fatigue cap of the period, and three badges, one of which is the star of the Grand Army, on his left breast; on the collar of the coat are two small key stones (?); beneath the bust, on the field, 1898 Legend, on a deadened border, COMMANDER IN CHIEF G. A. R. and below, completing the circle, CINCINNATI Reverse, On the field the star of the Grand Army as already described. Legend, on a burnished border, the greater portion on the lower part of the surrounding circle, and having a floral ornament on each end, GOBIN STAFF ASSOCIATION Pierced for a ring by which the medal is suspended with the usual yellow ribbon from a bar, oblong, with an ornamental top, having upon it the date 1898 and CINCINNATI on the oblong. Bronze, size of medal, 24; width of clasp, 24.

C. P. NICHOLS.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXVI, p. 50.)

AGAIN, additions to the previous lists have been discovered.

IV. SOUTH AMERICA. F. 3. *Pharmacists, etc.*

Chili. City of Chillan.

1700. *Obverse*. TERMAS MINERALES | DE (within circle) | * CHILLAN *

Reverse. VALE DIEZ | IO * C^{TS} *

Copper. 14. 20mm. Edges milled. In the Boston collection.

V. THE UNITED STATES. B. 2. *Hospitals, etc.*

1701. *Obverse*. The arms of Pittsburgh, etc. 28TH NATIONAL ENCAMPMENT G.

A. R. | SEPT. 1894.

Reverse. The old city hall. Beneath, two memorial tablets, on the left of which:

. . . | 79460 | SICK & | WOUNDED | PROVIDED | FOR AT THE | SOLDIERS | HOME | (etc.)

Brass. Shield-shaped. 32 x 29. 50 x 38mm. Nichols, the *Journal*, Oct., 1901,

p. 54.

F. c. *Pharmacists.*

1702. *Obverse*. REHLAENDER'S | DRUG | STORE | 1125 OAK ST. | LINCOLN NEB.

Reverse. Within field: IO Inscription: GOOD FOR SODA WATER (etc.).

Aluminum. 16. 25mm. Wright, *The Numismatist*, Sept., 1901, p. 242, No.

1594.

VI. GREAT BRITAIN. A. *Personal.*

Dr. James Anderson (1737-1809), of Madras. Physician General to East India Co.

1703. *Obverse*. Bust. Inscription: JAMES ANDERSON, PHYSICIAN GEN. MADRAS. *Tassie F.*

Reverse. Blank.

Tassie enamel.¹ 48. 75mm. Gray, James and William Tassie with catalogue of their Portrait Medallions, Edinburgh, 1894, p. 83, No. 17.

Dr. William Anderson (), of Glasgow.

1704. *Obverse*. Bust. Inscription: WILL. ANDERSON SURGEON 1796 *Tassie F.*

Tassie enamel. 50. 78mm. *Ibid.*, p. 84, No. 20.

Dr. Benjamin Bell (1749-1806), of Edinburgh.

1705. *Obverse*. Bust. Inscription: BENJAMIN BELL 1792 *Tassie F.*

Tassie enamel. 50. 78mm. *Ibid.*, p. 86, No. 33; Life, Character and Writings of Benjamin Bell, by his grandson, 1868, fig.

1706. *Obverse*. Similar, but behind bust: SOMMERVAILLE FEC

Tassie enamel. 14. 23mm. Gray, *loc. cit.*, p. 86, No. 38a.

Dr. Joseph Black (1723-1799), of Edinburgh.

Besides Nos. 606 and 770, there are the following:

1707. *Obverse*. Like No. 770, but smaller.

Tassie enamel. 12. 20mm. *Ibid.*, p. 87, No. 38b.

1708. *Obverse*. Like No. 770, save that inscription and signature are absent.

Wedgwood. 44. 68mm. *Ibid.*, p. 87, No. 37a.

¹ The series now given, of which a very few have already been mentioned, are of exceeding beauty, very great rarity, and corresponding pecuniary value. Despite their material, the flinty enamel of the Tassies, they cannot fail of interest to the numismatist as well as to the biographer and medical historian. The work from which they are quoted seems nearly as rare as the medallions themselves.

- Dr. Charles Chauncy (1706-1777), of London.
 1709. *Obverse*. Bust facing, and to left. Inscription: C CHAUNCY MD FR S 1781
 (sic) DIED 25 DEC 1777 AGED 68 (sic)
 Tassie enamel. 46. 73mm. *Ibid.*, p. 94, No. 77.
- Dr. William Cumberland Cruikshank (1745-1800), of London.
 1710. *Obverse*. Bust. Inscription: WILL. CRUIKSHANK. ESQ. 1795. *Tassie F*.
 Tassie enamel. 50. 81mm. *Ibid.*, p. 98, No. 96.
- Dr. William Cullen (1710-1790), of Edinburgh.
 Besides Nos. 628 and 1604, there are
 1711. *Obverse*. Bust, to right. Inscription: WILLIAM CULLEN MD 1786
 T(assie).
 Tassie enamel. 48. 75mm. *Ibid.*, p. 98, No. 99.
1712. *Obverse*. Bust, in antique garb, modelled from life. Inscription and signature as in preceding.
 Tassie enamel. 46. 72mm. *Ibid.*, p. 98, No. 100.
- Dr. Sir William Fordyce (1724-1792), of London.
 1713. *Obverse*. Bust, to right. Neither inscription nor signature.
 Tassie enamel. 13. 20mm. *Ibid.*, p. 104, No. 131.
- Dr. Robert Freer (-1825), of Glasgow. Prof. of the Practice of Medicine.
 1714. *Obverse*. Bust. Inscription: ROBERT FREER M. D. 1800 *W. Tassie F*.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 106, No. 140.
- Dr. James Gregory (1753-1821), of Edinburgh.
 1715. *Obverse*. Bust. Inscription: JAMES GREGORY M. D. ACAD. EDIN. 1791.
Tassie F.
 Tassie enamel. 50. 76mm. *Ibid.*, p. 111, No. 163.
- Dr. James Hare (), of Edinburgh?
 1716. *Obverse*. Bust. Inscription: JAMES HARE M. D. 1804 *Tassie F*.
 Tassie enamel. 62. 96mm. *Ibid.*, p. 114, No. 180.
- Dr. James Hutton (1726-1797), of Edinburgh.
 1717. *Obverse*. Bust. Inscription: JAMES HUTTON M. D. 1792 *Tassie F*.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 119, No. 204.
- Dr. John Ingenhouse (1730-1799), of London.
 Besides Nos. 739-40, there is
 1718. *Obverse*. Bust.
 Tassie enamel. *Ibid.*, p. 119, No. 205.
- Dr. John Obdiah Justamond (1737-1786), of London.
 1719. *Obverse*. Bust. Inscription: J. O. JUSTAMOND R. S. S. PRÆBO ANTE ALIOS
 DILECTUS SATIS VIXIT 14. OCT. 1737. 1 MAR. 1786 *Tassie F*.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 119, No. 208.
- Dr. George Lamont (), of Edinburgh?
 1720. *Obverse*. Bust.
 Tassie enamel. *Ibid.*, p. 131, No. 221.
- Dr. James Latta (), of Edinburgh.
 1721. *Obverse*. Bust. Inscription: JAMES LATTA SURGEON 1795 *Tassie F*.
 Tassie enamel. 48. 75mm. *Ibid.*, p. 122, No. 224.
- Dr. Henry Quin (), of Dublin.
 Besides No. 811, there are
 1722. *Obverse*. Head, to left. No inscription or signature.
 Tassie enamel. 12. 18mm. *Ibid.*, p. 138, No. 316, pl. III, fig. 5.
1723. *Obverse*. Head, to right (from No. 811, Mossop medal).
 Tassie enamel. *Ibid.*, p. 138, No. 316a.

1724. *Obverse*. Similar, but from the gem engraved by Logan (from the Mossop medal).

Tassie enamel. *Ibid.*, p. 138, No. 316b.

Dr. John Riddell (), of Edinburgh?

1725. *Obverse*. Bust. Inscription: JOHN RIDDELL M. D. 1796 *Tassie F.*

Tassie enamel. 48. 75mm. *Ibid.*, p. 140, No. 327.

Dr. John Stedman (1724-1791), of Edinburgh.

1726. *Obverse*. Bust. Inscription: JOHN STEDMAN M. D. DIED 16TH APRILE (*sic*)
1791 SETON PINX. *Tassie F.*

Tassie enamel. 48. 75mm. *Ibid.*, p. 148, No. 369.

Adam Walker (1731-1821), of Manchester. Sanitarian.

1727. *Obverse*. Bust. Inscription: ADAM WALKER 1795 *Tassie F.*

Tassie enamel. 62. 98mm. *Ibid.*, p. 153, No. 394.

Dr. Robert Wallace (), of Edinburgh?

1728. *Obverse*. Bust. Inscription: ROBERT WALLACE SURGEON 1795 *Tassie F.*

Tassie enamel. 46. 72mm. *Ibid.*, p. 153, No. 397.

Dr. Peter Wright (), of Glasgow.

1729. *Obverse*. Bust. Inscription: PETER WRIGHT M. D. 1791. *Tassie F.*

Tassie enamel. 46. 72mm. *Ibid.*, p. 156, No. 419.

F. 1. *Dentists.*

John Henderson (-1829), of London.

1730. *Obverse*. Bust to right. No inscription or signature.

Tassie enamel. 48. 75mm. *Ibid.*, p. 115, No. 184.

David Spence (-1860), of London.

1731. *Obverse*. Bust (has been mistaken for that of Voltaire). No inscription or signature.

Tassie enamel. 48. 75mm. *Ibid.*, p. 147, No. 365.

VII. HOLLAND. A. *Personal.*

Dr. Willem Bilderdijk (1756-1831), of Amsterdam.¹

1732. *Obverse*. Bust, to right. Beneath: VAN DER KELLEN F. Inscription:
GUIL. BILDERDYK NAT. AMSTEL. 7 SEPT. 1756 OBIT HARL. 18 DEC. 1831

Reverse. A laurel wreath. Legend: SECULI SUI DECUS.

34. 55mm. Kluyskens, *loc. cit.*, I, p. 129.

1733. *Obverse*. Bust, to left. Beneath: DIONISY F. Inscription: GUILIELMUS
BILDERDYK.

Reverse. Within laurel wreath: MICAT INTER OMNES 1821.

28. 45mm. *Ibid.*, I, p. 129.

Dr. Hendrik Daniel Guyot (1753-1828), of Groningen.² Nos. 1558-61.

Dr. Caspar Georg Carl Reinwardt (1772-1854), of Leyden.² No. 1586.

Albert Seba (1668-1736), of Amsterdam. Pharmacist.

1734. There is a large medallion at the Nouvelle Ecole Supérieure de Pharmacie at Paris.

Dupuy, *loc. cit.*, p. 40, No. 14.

Dr. Miguel Servet [Servetus] (1509-1553), of Paris. His medals, with Dutch inscriptions, will be given under France.

¹ Mr. J. W. Stephanik of Amsterdam, Secretary of the Royal Dutch Numismatic Society, has ascertained for me that the above, merely mentioned in the *Journal* for July, 1901, did possess the medical degree.

² Mr. Stephanik has found that both Guyot and Reinwardt were doctors of medicine.

Dr. Sape Talma (), of Utrecht.

1735. *Obverse*. Bust, to left. Inscription: D^r. SAPE - TALMA

Reverse. Laurel and oak branches tied by ribbon, and crossed by handled mirror entwined by serpent. Beneath: B(egeer). U(trecht). Inscription: MED. PROF. IN | ACADEMIA RHENO-TRAJECTINA | MDCCCLXXVI | PRID. NON OCTOBER | MDCCCL.

Silver, bronze. 33. 53mm. In the Government collection. I owe its description to Col. and Asst. Surg. Gen. Calvin De Witt, U. S. A., the Curator.

B. 1. *Medical Colleges.*

Aanhangel. Surgeons' Guild.

1736. *Obverse*. Within laurel branches, a skull and crossed femora. Inscription in script: CLASS COPPENS | CHIRURGYN | A^o 1684

Reverse. Within laurel branches, a two-handled mortar and pestle.

Dirks, I, pl. CXXXVI, fig. 1.

The regular sequence is now resumed.

VII. HOLLAND. B. 2. *Hospitals.* (Continued.)

The following medals are also to be enumerated in this connection.

1737. *Obverse*. Twenty armorial shields, arranged in a circle, with names of the respective countries, beginning above: NEERL., DENEM., SPANJE, FRANC., HESSE, ITALIE, PORTUG., PRUISS, WURT. B, SAXE, OOST. R, BEIJER (Bavaria), ZW. N. W. (Sweden and Norway), BRITA, AMERIC, EGIJPT, RUSL., SWIT. L., BELGIE, BADE. In field, the arms of Geneva. Above, upon a scroll: GENEVE Below: XXVI. OCT. 1863 | S. DE VRIES. LA HAYE

Reverse. Within a circle, a flag with the Geneva cross. Above: 1870 Below: JOB. XXIV. 12 Legend: ANIMA. VULNERATORUM. CLAMAVIT. | (rosette) 22. AUGUSTUS. 1864' (rosette)

Silver, bronze, aluminum, tin. 27. 41mm. With loop, and broad ribbon of orange silk for neck and breast. Weber, *Numismatic Chronicle*, 1894, p. 132, No. 215c; *Ibid.*, English Medals by Foreign Artists, p. 82, No. 215c; *Tijdschrift* etc., 1901, p. 34, No. 174. In the Weber, Disbrow, and Boston (the gift of the late Dr. J. J. B. Vermeyne) collections.

1738. As preceding, save s. d. v. upon obverse.

Bronze. 11. 18mm. With loop and orange colored ribbon. Weber, *Numismatic Chronicle*, 1894, p. 132, No. 215D; *Ibid.*, English Medals, etc., p. 82, No. 215D. In the Weber collection.

1739. *Obverse*. As reverse of preceding, save that the rosettes are absent.

Reverse. Blank.

Bronze. 8. 12mm. With loop, and white silk ribbon bearing the Red Cross. *Tijdschrift*, etc., 1901, p. 35, No. 175. In the Boston collection.

1740. *Obverse*. The Geneva Cross. Inscription: NEDERLANDSCHE VEREENIGING TENTOONSTELLING

Reverse. Within circle: AAN | 1869 (between scrolls). Below, in a compartment: P_d M

Bronze. 25. 36mm. *Ibid.*, p. 12, No. 143. Prize medal of the Dutch Red Cross Society.

In this connection should be mentioned the medal of the Countess von Ross of Amsterdam, the Dutch Florence Nightingale, who spent fourteen years among the wounded, in camps and hospitals.

1 The dates refer to the Geneva Convention and the formation of the Red Cross Society in Holland.

1741. *Obverse.* Beneath a circlet of stars, diademed bust to left, a flash of lightning striking the breast. Below shoulder: LOOS Inscription: JOH. CATH. GRAVINN. V. ROSS GEB. DE SCHUBERT | GEB. D. 10 DECEMB. 1772 — GEST. D. 25 APRIL 1814 Exergue: IN MAGNIS VOLUISSE SAT EST Beneath, a serpent circle, irradiated, within which a pelican feeding its young from its breast, resting upon a cross, trumpet, palm, and flowers, between the armorial shields of Ross and Schubert.

Reverse. Between a palm and olive branch, two stars, upon which: A-P | W Under this: HET | VADERLAND | HELPEN BEVRYDEN | EN MENSCHENRAMPEN | VERMINDEREN | WAS HET BEROEP WAARIN | ZYT STIERT Before a pyramid, surmounted by an arc of radiant stars, and bearing the All-seeing Eye above scales, a recumbent lion with a bundle of arrows in left paw and in right a sword; behind, the British shield, and at sides a crowned double eagle and a similar single one. At right of the lion three banners, bearing: MOED | OFFER | EENDRAGT, and supporting wreaths; at left three others, with VERTROUWEN | RELIGIE | VOLHARDING, also bearing wreaths; all resting upon laurel branches. To the right, a sheep; to the left, a tortoise. Below: AAN ALLE | EDELEN HAARES | GESCHLACHTS

Silver. 23. 37mm. Guioth, No. 15; Dirks, I, p. 48, No. 34; *Revue belge de numismatique*, 1848, p. 90, No. 15. In the Boston collection.

The medal of the Nederland Israelitish Sick Fund of New York has already been described, No. 156.

B. 3. Medical Societies.

Amsterdam.

Association of Deaf-Mutes (Doofst[ommen]-Vereen[iging] Guyot). See under Personals, Guyot, Nos. 1560-61.

Do. Society for the Promotion of Surgery (Genootschap ter bevordering van heilkunde), 1788. See under Personals, Bonn, No. 1536.

Do. Chirurgical Society.

1742. *Obverse.* Hygieia, erect, with right arm extends a serpent towards a burning altar; her left hand resting on an oval shield, upon which a trephine, drill, and catlin; above and to left, irradiation. Behind, two columns; the anterior truncated midway. Beneath its base: H. S. F. Exergue: the city arms, supported by fillets of laurel.

Reverse. Laurel branches, tied by ribbon. Field vacant for name. Inscription: SOCIETAS. CHIRURGICA. AMSTELÆDAMENSIS. INITA. MDCCXC.

Silver, lead. 35. 55mm. Van Loon, *Verfolge*, II, p. 404, pl. LXXVI, No. 791 In the Government and Boston collections, the latter the gift of Mr. L. H. Low.

Do. Medico-Chirurgical Society (the preceding, reorganized).

1743. *Obverse.* Aesculapius, seated, to left, his left arm resting upon the serpent-staff, while his right hand places a wreath and two scrolls upon an altar which is hung with flowers. Inscription: SOCIETAS MED. CHIRURG. — AMSTELAEDAMENSIS. Exergue: L ROYER INV. — M. C. DE VRIES J^r SC.

Reverse. Laurel branches tied by ribbon. Inscription: INITA MDCCXC. EXTENSA MDCCCXL.

Gold, silver, tin, bronzed lead. 36. 56mm. Very rare. Dirks, I, p. 487, No. 571. In the Boston collection.

1744. *Obverse.* Device as in preceding, save that Aesculapius signs with his right hand one of several scrolls that rest upon an altar. Inscription: SOCIETAS MEDICO-CHIRURGICA AMSTELAEDAMENSIS Exergue: 1790. 1840.

24. 38mm. A wax cast of this is in the Boston collection, the gift of the late Dr. Geo. J. Fisher of Sing Sing, N. Y. It is probably either from a rejected model for the semi-centennial, or from the Society's seal.

Do. Hebrew Society for aiding Lying-in women. See under Hospitals.

[To be continued.]

ANOTHER PORTO RICO MEDAL.

Editors of the Journal:—

It is to be hoped that your suggestion that collectors should send descriptions of Spanish War Medals in their cabinets (not already published), may be carried out. There must be a large number of these of which no published record has yet been made, accounts of which will be valued by some future medallic collector, and the pages of the *Journal* should furnish all acquirable information. Even the pieces sold by the "street fakirs," poor as many of them are, no doubt, and of transient popular interest, will hereafter be sought to fill a vacancy, and complete a collection. They belong to the period, and are part of its history.

An instance in point is the clumsy tin burlesque medal got out to sell at the time of the Bunker Hill Centennial—"Charlestown (Ten) Minute Man" if I remember it correctly. It was wretched indeed, and a young collector then, I passed it by as utterly worthless; a few pennies would have bought it then, but I tried in vain a few months later to get one, or to learn its maker; it now brings an enormous price, compared with that for which it was originally offered, when it appears—not very frequently—in the auction room.

Excuse this homily, which, though a long preface to the brief description I have to send you, I would gladly believe might bear fruit. The obverse of my Spanish War Medal has upon the field, within an open wreath of laurel, two crossed sabres surmounted at their points of juncture with a large C over which is AUG. 9-12 and under which N. Y. V. in ornamental letters, the Y much larger than its companions. The legend has the names of (?) points occupied by the command, viz.: AIBONITO COAMO ASAMONTE * PORTO RICO * On the reverse are seven lines, the first and last curving to the circumference of the piece; PRESENTED | DEC. 1ST | 1898 | BY +..... | AUX CORPS | ➔ OF ➔ | TROOP C. | NOV-MAY. Fastened with a red, white and blue ribbon to a bar of irregular outline, on which are two crossed sabres upon two crossed cannon, with a sword belt hanging between and below and 28 on a glory of rays above: ANNUAL REUNION at the left and right, below. The Medal is bronze, its size

I have not ascertained the regiment to which the company belonged, and 28 may be its number or that of its anniversary, but have given you all that appears upon the piece, hoping it may be more closely identified.

MERLIN.

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

By EDMUND JANES CLEVELAND.

[Continued from Vol. XXXV, p. 117.]

42. 1902. *Obverse*, A standing female figure to left, holding in her right hand, elevated, a flaming torch, and in her left, extended downward, a balance. In the background is the new building of the United States Mint at Philadelphia, Pa., above which and partly encircling it, FIRST MEETING OF ASSAY COMMISSION IN THE *Exergue*, NEW MINT. *Reverse*, Same as reverse of Assay Medal No. 39, 1899, except the date of 1902. Size 21. 33mm. Silver, for members of the Assay Commission. Bronze, two impressions only, for the cabinet of the United States Mint.

My thanks are due to Col. Bosbyshell for the above description.

Hartford, Conn.

MASONIC MEDALS.

(Continued from Vol. XXXVI, p. 28.)

MCXXXIX. Obverse, The square and compasses enclosing an ornate G, over which on the field, and curving to conform to the surrounding circle, NEW ORLEANS, LOUISIANA and beneath the square, U. S. A. Legend, separated from the field by a circle, above, PERFECT UNION LODGE NO. 1. F. & A. M. and below, completing the circle, ORGANIZED APRIL 28, 1793 Reverse, Inscription in nine lines, the first curving to the edge, the second and third in double curves, TO COMMEMORATE | CENTENNIAL | ANNIVERSARY | OF | PERFECT UNION □ NO. 1 | APRIL 28, 1893 | — • — | J. M. WATKINS, M. D. W. M. | C. E. TURCK — S. W. | G. M. HORNOR — J. W. | — • — Aluminum. Size 30. The inscription explains the medal. In the Lawrence collection.

MCXL. Obverse, Bust of HENRY L. PALMER name beneath. Legend, above, 1801 ★ CENTENNIAL ★ 1901 and below, completing the circle, ANCIENT ACCEPTED SCOTTISH RITE Reverse, The double-headed eagle of the Rite, surmounted by a crown; two crossed swords; the delta with 32 on his breast; SPES on the left of the eagle, MEA above the crown, IN DEO on the right, and EST beneath (In God is my hope). The maker's name, CHILDS CHICAGO in small letters below. Legend, above, ★ ORIENTAL CONSISTORY, S.°. P.°. R.°. S.°. ★ and below, completing the circle, CHICAGO, A. D. 1858. Bronze. Size 24.¹

MCXLI. Obverse, On a shield-shaped planchet, the tinctures indicated by lines, azure, on a bend argent, in ornamental letters, THE MASSACHUSETTS LODGE; in the dexter base the square and compasses proper, enclosing the letter G argent; on the sinister field an Indian holding in his dexter hand extended, a bow, and in his sinister, an arrow, all proper; in middle chief the radiant All-seeing eye. Crest, on a ribbon above, a cubit arm embowed, grasping a falchion; a cluster of rays rises behind and above the crest. On the left side of the shield at the edge, a scroll with CHARTERED and on the right, a similar scroll with MAY 12, 1770; at the bottom, between the scrolls, a level. Reverse, Plain, for engraving a name. The medal is suspended by links, and a broad loop on which is a rosette, to a clasp of ornamental form on which is CENTENARY. Silver, gilt. Length over all, 44, width, 24.²

MCXLII. Obverse, Bust of Washington to right; on the left of the bust, GEORGE and on the right, WASHINGTON Legend, in double circle, in the outer circle, MASONIC CELEBRATION IN COMMEMORATION OF THE CENTENNIAL and the date, ★ 1899 ★ at the bottom; in the inner circle, OF THE DEATH OF WASHINGTON. MOUNT VERNON, VA. and below, completing the circle, ★ DECEMBER 14 ★

¹ This commemorates the centennial of the formation of the governing body of the Rite in the Northern Jurisdiction, of which Henry L. Palmer, of Milwaukee, Wis., is the presiding officer. 1858 we are informed is the date of constitution of the body which issued the piece. In the Lawrence collection. For the descrip-

tion we are indebted to Mr. Theo. H. Emmons of the Grand Consistory.

² The Centenary Medal of the Lodge named, located in Boston, Mass., and distinguished for the many eminent men who have been numbered among its members. The device is based on the Arms of the State.

ANOTHER PORTO RICO MEDAL.

Editors of the Journal:—

It is to be hoped that your suggestion that collectors should send descriptions of Spanish War Medals in their cabinets (not already published), may be carried out. There must be a large number of these of which no published record has yet been made, accounts of which will be valued by some future medallist collector, and the pages of the *Journal* should furnish all acquirable information. Even the pieces sold by the "street fakirs," poor as many of them are, no doubt, and of transient popular interest, will hereafter be sought to fill a vacancy, and complete a collection. They belong to the period, and are part of its history.

An instance in point is the clumsy tin burlesque medal got out to sell at the time of the Bunker Hill Centennial — "Charlestown (Ten) Minute Man" if I remember it correctly. It was wretched indeed, and a young collector then, I passed it by as utterly worthless; a few pennies would have bought it then, but I tried in vain a few months later to get one, or to learn its maker; it now brings an enormous price, compared with that for which it was originally offered, when it appears — not very frequently — in the auction room.

Excuse this homily, which, though a long preface to the brief description I have to send you, I would gladly believe might bear fruit. The obverse of my Spanish War Medal has upon the field, within an open wreath of laurel, two crossed sabres surmounted at their points of juncture with a large C over which is AUG. 9-12 and under which N. Y. V. in ornamental letters, the Y much larger than its companions. The legend has the names of (?) points occupied by the command, viz.: AIBONITO COAMO ASAMONTE * PORTO RICO * On the reverse are seven lines, the first and last curving to the circumference of the piece; PRESENTED | DEC. 1ST | 1898 | BY +..... | AUX CORPS | * OF * | TROOP C. | NOV-MAY. Fastened with a red, white and blue ribbon to a bar of irregular outline, on which are two crossed sabres upon two crossed cannon, with a sword belt hanging between and below and 28 on a glory of rays above: ANNUAL REUNION at the left and right, below. The Medal is bronze, its size

I have not ascertained the regiment to which the company belonged, and 28 may be its number or that of its anniversary, but have given you all that appears upon the piece, hoping it may be more closely identified.

MERLIN.

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

By EDMUND JAMES CLEVELAND.

[Continued from Vol. XXXV, p. 117.]

42. 1902. *Obverse*, A standing female figure to left, holding in her right hand, elevated, a flaming torch, and in her left, extended downward, a balance. In the background is the new building of the United States Mint at Philadelphia, Pa., above which and partly encircling it, FIRST MEETING OF ASSAY COMMISSION IN THE *Exergue*, NEW MINT. *Reverse*, Same as reverse of Assay Medal No. 39, 1899, except the date of 1902. Size 21. 33mm. Silver, for members of the Assay Commission. Bronze, two impressions only, for the cabinet of the United States Mint.

My thanks are due to Col. Bosbyshell for the above description.
Hartford, Conn.

MASONIC MEDALS.

(Continued from Vol. XXXVI, p. 28.)

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¹ This commemorates the centennial of the formation of the governing body of the Rite in the Northern Jurisdiction, of which Henry L. Palmer, of Milwaukee, Wis., is the presiding officer. 1858 we are informed is the date of constitution of the body which issued the piece. In the Lawrence collection. For the descrip-

tion we are indebted to Mr. Theo. H. Emmons of the Grand Consistory.

² The Centenary Medal of the Lodge named, located in Boston, Mass., and distinguished for the many eminent men who have been numbered among its members. The device is based on the Arms of the State.

Reverse, The square and compasses enclosing the letter G within which is the radiant All-seeing eye; 17 above at the left, 88 on the right; AF. on the left and AM. on the right, beneath the figures of the date. Legend, GEORGE WASHINGTON MASTER OF ALEXANDRIA VA. and below, completing the circle, LODGE No 22. Bronze. Size 24.¹

W. T. R. M.

"BUNG TOWN."

THE name of "Bungtown," as applied to copper coins of a certain character (among them more particularly those issued by private individuals, and destitute of value except by common consent in the neighborhood of their origin) and the question whether it was a mythic or actual locality, have been frequently alluded to in the *Journal*. In the descriptions of "Hard Times Tokens," printed in 1898, the suggestion that "Bungtowns" received their name from the bungling manner in which they were struck, was thought to be plausible, though a reference was also made to letters from correspondents which proposed another explanation. In January, 1875, the *Journal* printed an item quoting an opinion from Prof. Schele De Vere, who claimed to have found, in a village in the town of Rehoboth, Bristol Co., Mass., a locality called Bungtown, but this theory was not generally accepted. (See H. T. Tokens, No. 84.) It was also noted by Dr. Green, in the *Journal* for October, 1898.

I have recently received a letter from a correspondent in Bristol, R. I., which confirms the explanation of Prof. De Vere, and that given by Bartlett in his "Dictionary of Americanisms," viz.: that "Bungtown" was undoubtedly the local name for Barneyville, a village in Rehoboth, Mass., near Providence, R. I., and the term is still in use among the older residents.

The explanation, which was long rejected, seems, by the best information I can gather, to be the most satisfactory, and localizes some of the pieces. L. H. L.

RECENT ITALIAN MEDALS OF KING HUMBERT.

THE last number of the *Rivista Italiana Numismatica* has an engraving of a medal recently struck in Florence, in honor of King Humbert, for the design of which the Alinari prize of 1500 lire was awarded to Signor Italo Vagnetti, over other competitors. The contest was held under the auspices of the *Societa Italiana per l'Arte Pubblica*, which offered to Italian artists the opportunity to compete for the premium endowed by Cav. Vittorio Alinari in September, 1900. The design as engraved shows the medal to be size 50mm., and examples in size 22mm., are to be struck in bronze and silver.

The obverse has the bust of King Humbert in profile to the right, the collar of his military uniform just appearing above a broken palm branch, at the right of the stem of which is placed the artist's name, I • VAGNETTI FECE Legend, above and at the right, HVMBERTVS I • REX • ITALIAE • MDCCC. On the reverse, the centre of the field has a throne, on the upright posts of which are two small shields with the Italian

¹ For the description of this medal I am also indebted to Mr. Theo. H. Emmons. The celebration which it commemorates was made the occasion of a large Masonic gathering and a "pilgrimage" of the visiting brethren from various Grand Lodges and other bodies, to Mt. Vernon.

cross (Savoy) ; a female figure, seated, facing, typifying Charity, is nursing an infant. Standing by the left arm of the throne is the Genius of Art and Commerce ; his right arm rests on a pile of books and his left supports his head ; at his feet are emblems of art, a palette, compasses, square, etc., and behind him a laurel tree growing from a vase, which stands on an anvil ; on the front of the left arm of the throne, in two lines, NAPOLI | 1884 and in similar position on the right arm, CUSTOZA | 1866. Beside the latter stands the Genius of Arms, facing, his right hand holding erect the fasces of a Roman lictor, and with his left he holds a banner. In the exergue is a small tablet, on which appears the Roman wolf suckling the twins Romulus and Remus ; on the left of this is I • VAGNETTI | FECE ; on the right, AUSPICE VITTORIO | ALINARI and beneath it, FIRENZE MCM

In the contest above mentioned there was also a diploma of honor awarded to the second best design, which the jury gave to Signor Marcella Lancelot-Croce of Rome, and so well pleased was Signor Alinari with the results of his invitation, that he has ordered a medal with Lancelot Croce's design to be also struck. This has a bust of the King in uniform to the left ; on the field the date MCM in a monogram ; legend, VMBERTO • I • RE • D'ITALIA • MDCCCLXXVIII • M • C • M • Reverse, seated on the steps of a temple is a woman who holds an infant on her knees ; before her stands the King in citizen's dress, who grasps her right hand with his left, while with his right hand he is supporting another child. Before the group lies the dead body of a man. Legend, A • NAPOLI • SI • MVORE • VADO • A • NAPOLI • [At Naples they are dying: I go to Naples.] The allusion in the legend is to the period when the cholera was causing great mortality in Naples, and the King was warned not to go thither. His reply to the warning and his devoted service to his suffering people greatly endeared him to his subjects. In exergue MDCCCLXXXIV.

The original medal was struck in size 40mm., and reproductions from smaller dies, with the same devices, size 22. Our descriptions are from notes furnished to the *Rivista* by Sig. Arturo Spigardi.

M.

OBITUARY.

EBEN MASON.

MR. EBEN MASON, who died in September last in Philadelphia, was well known to collectors of the last half century. We have been unable to obtain particulars of his early life, except in the most general way. He was a resident in New York for some time previous to 1860, and among the pioneer dealers there, — occasionally compiling a Catalogue, or placing a collection, and many a rare and valuable coin or medal found through him an appreciative purchaser. In 1879 he was dealing in coins in Philadelphia, under the style of E. Mason, Jr., residing in North Ninth Street ; but not many years after, he came to Boston, when in 1884 the firm of Mason & Co. advertised extensively, publishing what its head styled a "Combined Buying and Selling Coin Priced Catalogue," at 225 Washington Street, one of the first of the kind. The returns were not sufficient to induce him to make that city his permanent home, and he returned to Philadelphia several years ago. In his long career he dealt with most of the collectors of coins, stamps, etc., buying and selling the choicest pieces, being especially familiar with Colonials and early United States coins, and his

opinion was highly respected and valued. He was a man of energy and upright in all his dealings, and though the latter years of his life were not crowned with the success which human judgment thought he had deserved, he left a large circle of friends who will ever cherish his memory.

L. H. L.

ALEXANDER BALMANNO.

ALEXANDER BALMANNO, son of Robert Balmanno, the Scottish historian, died at his late residence, No. 184 Fourteenth street, Brooklyn, Sunday, January 19, 1902, from heart disease. He was seventy-two years old. He served through the civil war with the Seventy-first New York infantry, and in his younger days was a member of the Volunteer Fire Department. He was for about thirty years a member of the American Numismatic and Archaeological Society—almost from its foundation—serving it as one of its Vice-Presidents for several years.

EDITORIAL.

THE unusual delay in the issue of the present number of the *Journal* has been unavoidable; but as one of the causes of that delay was the effort to procure the *four* photogravure illustrations which appear in this number, we shall hope that our readers will consider them as in some degree a compensation.

The Fugio pattern piece came to our notice some months ago, and we were promised the privilege of describing it, with an opportunity for photographing the impression, unique (so far as known), in Dr. Hall's cabinet. But his serious illness necessitated a delay in preparing the shells required for the description. By consent of Dr. Hall, a few extra shells were made for study, specimens of which can be obtained of Mr. Crosby.

Collectors of the early issues of the United States will be interested in this curious piece, so fully described on a preceding page. It is a matter of congratulation to our American numismatists, we are sure, that Dr. Hall has so far recovered his strength that he was able to give his aid in reproducing his trial-piece, and thereby giving to collectors an account of what has been heretofore an unnoticed variety. We hope that those who have been collecting Fugios will act upon Mr. Crosby's suggestion, and advise him, should they find a corresponding piece in their cabinets.

Our thanks are also due to Dr. George N. Olcott, of Columbia University, New York, for his very valuable paper, so fully illustrated from examples in his own cabinet,—a paper which will surely attract attention among foreign numismatists, who have not hitherto looked to America for any addition to their knowledge of Roman coins.

THE PROPOSED COINS FOR THE PHILIPPINES.

On a previous page of the present number, mention is made of the recommendation of Secretary Gage, concerning a proposed issue of silver coins for the Philippine Islands; since that was printed we have been informed that the Commission has forwarded to Washington three designs for these proposed insular Pesos. They were prepared by a Filipino, and the subjects, says the *Manila Critic*, are all Filipino. In the first a native girl holds an olive branch in her left hand, and in her right a hammer resting on an anvil, while in the distance is seen the volcano Mayon. Above the figure appears the word *FILIPINAS* and under it *UN PESO*. In the second design the central figure is also a Filipino maiden gazing at the same volcano and in her right hand the hammer. The third model has the head of a mestiza, with a crown of laurel. On the reverse of all three designs are the words *UNITED STATES OF AMERICA* and the date of coinage.